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WILD ROSE INN—BY KARL A. BUEHR
AWARDED BUTLER PRIZE, CHICAGO ARTISTS' EXHIBITION

dication of American ability to erect such structures successfully in a truly American spirit. For use in the furtherance of this work the lending collection of the library has a considerable amount of available material.

NOTES

SCAMMON LECTURES — To the notices previously published in the BULLETIN should be added the complete titles of Dr. Haney's lectures. Under the general caption "Art for use"—which has become almost a slogan for the latter day movement in

art—he will lecture on I. "The desire of beauty: Man's instinct for art;" II. "The principles of art in industry: Applied design and its teaching;" III. "Our appraisal of art: Taste and its training;" IV. "Art in the public schools: The function of art in education;" V. "A system of industrial art training: The practical relations of art to industry;" VI. "The propaganda of the arts: The mobilization of our art forces." A printed syllabus of each lecture as it occurs will give a résumé of the salient points treated by Dr. Haney in the lectures. The dates are April 1, 3, 8, 10, 15, and 17.



AUTUMN MORNING—BY CHARLES W. DAHLGREEN
AWARDED ROSENWALD PRIZE, CHICAGO ARTISTS' EXHIBITION

GIFT OF BRASS RUBBINGS—From Mrs. Chadbourne, a friend of the Art Institute, has recently come a gift of importance and great interest: about 75 rubbings of monumental brasses, the collection of the Reverend James Morgan, of England. The rubbings are from the best brasses in England, including the particularly interesting ones of Cornwall. In its entirety the collection illustrates the history of the art of brass-making in England—its rise, perfection, and decline—from the first to the last known examples. It is roughly classified into military, civil, and ecclesiastical groups and illustrates armor, costumes

in civil life, and clerical vestments, giving the history of families, their dress, etc., from 1277 to 1773. Two fine specimens are the Salisbury brass, which represents the settling of a law dispute by single combat, and the Trolton brass, which pictures Baron Camois, a hero of Agincourt and husband of the "gentle Kate" of Shakespeare's *Henry IV*. The latter shows the highest degree of excellence reached in the making of English monumental brasses.

CHANGE OF INSTALLATION—The XVIII century room, in which are found the paintings reproduced on pages



THE KNITTER—BY ANTOINETTE HOLLISTER
AWARDED SHAFFER PRIZE
CHICAGO ARTISTS' EXHIBITION

36 and 37, has been moved from Gallery 47 to Gallery 43. In the former gallery there is installed an exhibition of Chinese pottery, porcelain, and carved glass from the collection of Miss Maud Buckingham.

ATTENDANCE—Owing largely to the Institute's war activity, the attendance for the year has broken all records. The attendance in 1917 had fallen eight per cent below that of 1916. In 1918, 1,018,870 persons passed through the portals of the Institute, an increase of more than ten per cent over 1916, the best year hitherto.

The previous high record for a single day's attendance was surpassed twice during 1918. On Sunday, September 8, during the War Exposition in Grant Park, 60,790 visitors entered the building, and on Labor Day the attendance was 43,000. The total attendance for

the three weeks of the exhibition then current, that of the mobilized artists of France, was 256,000. The smallest Sunday attendance in many years, occasioned by the blizzard of January 6, 1918, was 745.

NEW SUMMER SCHOOL—The Alumni Association of the Art Institute is to undertake the operation of a summer school at Saugatuck, Mich. It will be known as the Summer School of Painting at Saugatuck. Frederick F. Fursman, painter, will be the director. All alumni are urged to attend during the coming summer, and all pupils of the old school at Saugatuck, to which this school is successor, as well as all undergraduates of the Institute will be welcome.

ARCHITECTURAL PLAN DRAWINGS—Twelve drawings by Andrew Rebori and Vernon Howe Bailey are on exhibition in corridor 49. They illustrate the proposed improvement of North Michigan Avenue from the River to Tower Place and are competitive designs submitted by a committee of architects for the Property Owners' Committee, to give Chicago a great monumental avenue from the business to the residence district on the north shore.

MODELING COURSE—The Chicago School of Architecture has this year installed a modeling course. Mr. Emil Zettler, who has made a special study of sculpture in its relation to architecture, directs the young architects toward an appreciation of this study, which architectural courses have so much tended to

neglect. Large additions have recently been made to the department's collection of casts, which now occupy an entire wing used for both the modeling and drawing classes. It was in these studios that the group pictured on this page was photographed. Mr. Zettler in his own studio is bringing to completion the designs for the obverse and reverse faces of the Logan medal.

SALES OF REPRODUCTIONS—During the past five years the Art Institute Reproduction Department has sold 1,072,642 post cards. These cards, bearing reproductions of paintings, sculpture, architecture, and works of applied art in the Art Institute collections, have gone to all parts of the world. Of approximately 275 subjects about 50 are in color. During the same period Art Institute color prints have been sold to the number of 39,456. There are now 39 subjects in the color print series, 20 of which are reproductions of American paintings.

WAR RELIEF ASSOCIATION—The Art Institute Students' War Relief Association again cordially invites those students who have been or still are in service to call upon it for any assistance which the Association has it in its power to give. Communications should be addressed to Morris M. Budney, Secretary.

INSTITUTE MEMBERSHIP—Additional evidence of the public's appreciation of the Art Institute is given in the significant fact that in 1918 the total membership in all classes, 6945, showed a decrease of only 17 members, while in



MODELING CLASS OF CHICAGO SCHOOL OF
ARCHITECTURE IN STUDIO IN
THE ART INSTITUTE

the preceding year there was a total decrease of 616. One new Honorary Member was elected—John S. Miller, who has rendered the Institute valuable services. There was a loss, through death, of seven Governing Members, with four new members elected to that class. The Sustaining Members, who contributed \$16,085 during 1918, show a gain of 231, making their number 373 on December 31. A gain of 120 Life Members brings the number in that class up to 2,370. Against a loss in 1917 of 1988 Annual Members, partially offset by 992 new memberships, may be set the 1918 record of a loss of 1,388, which was substantially overcome by the enrollment of 1,022 new members.

CORRECTION—As this BULLETIN goes to press, word comes that the Blashfield painting "Carry on" will not be exhibited here, as announced on page 40.